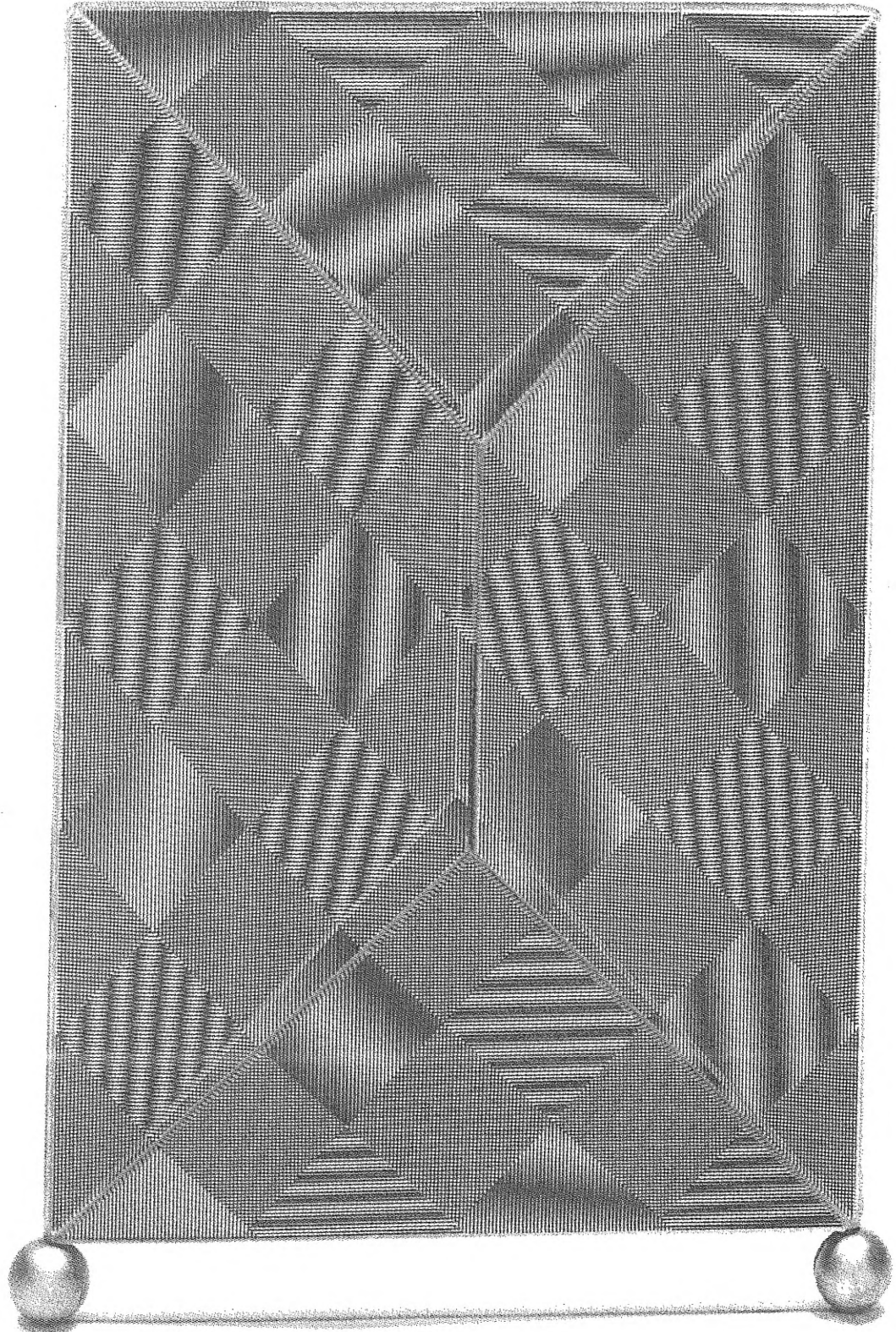


Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter
Vol.12, No. 9 September 1992



Optically kinetic sculpture by Sidney Cash. Patterns are silk-screened onto layers of glass and constructed into semi-crystalline forms up to eight feet tall.

Stuart Williams and the Luminous Earth Grid

by Catharine Clark

The following is an article about Ylem member Stuart Williams that appeared in *Soma* magazine, Spring 1992. Reprinted with permission.

The advent of site-specific art in the 1970s expanded the definition of art by focusing the public's attention on the manifest concerns of context. Certain artworks created in public space without site-specific language in mind became the focus of controversy because these structures seemed to function in opposition to the new demands for a dialogue developed in reaction to public art which ignored issues of context. Perhaps the most publicized example of this problem was Richard Serra's "Tilted Arc," which, at one point, occupied a plaza in front of a major Manhattan office building. Employees complained that the "Tilted Arc" cast a shadow, was generally obtrusive and threatening, and made the area around the large monolithic sculpture uninviting. The community affected by the structure rallied to have it removed. Art critics have since discussed what effect public opinion should have in determining the future of outdoor art. Recently, certain artists have begun to consider the dynamics of the community for which their art is created. Where site-specific art left off, community-specific art has taken up. Concern among the public for environmentally correct thinking has also changed the way art functions and is created for a community. What is important in the "new" art is that it not only makes reference to, but improves our understanding of the site for which it is created.

These issues of context and community are the crux of Stuart Williams' *Luminous*

Earth Grid project. As an artist, Williams has been involved for over four years with site-community specific artworks. Williams' *Luminous Earth Grid* is scheduled to appear in Solano County in March/April of 1993. Cosponsored by Intersection for the Arts and the New York Foundation for the Arts, Williams has nearly reached the \$60,000 needed to fund the project. With only \$12,000 remaining to meet his goal, Williams is optimistic the March/April 1993 schedule for the event is realistic.

The project involves creating a grid overlay of green lights across undulating hills covering an area larger than that of eight football fields, illuminating the hillside. The light grid's structural mimicry of the natural curvilinear form of the landscape will draw viewer's attention to the "hilliness" of the hills. In part, the residents of Solano County are supportive of the project because it emphasizes the natural beauty of the landscape which surrounds them: beauty which is easily ignored amid the rapid development of the area.

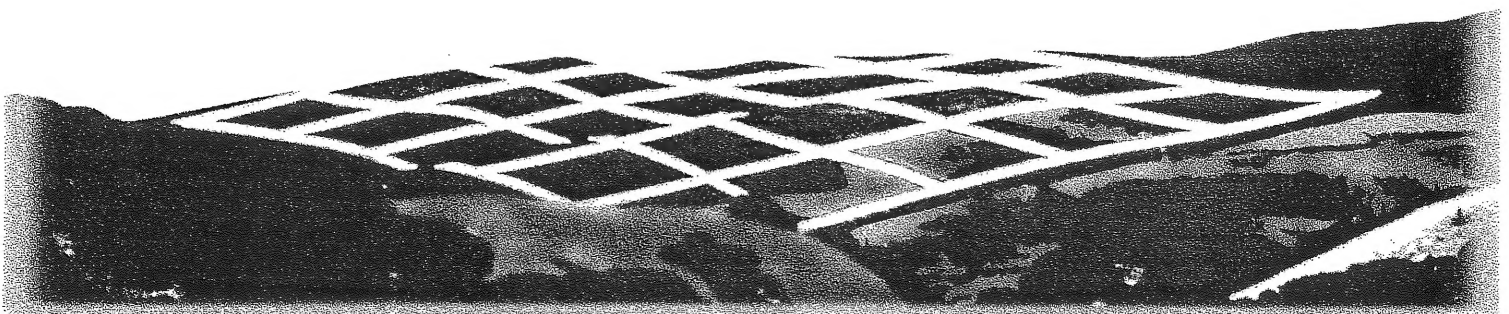
Williams describes teenagers in local cafes sharing their enthusiasm for the building of the structure: "They think that it will be cool!" Genuine excitement for the work has also been generated as a result of the project remaining accessible to everyone in the town and its reliance on the community for support. Furthermore, after the work is dismantled, the lights, which make up about \$30,000 of the \$60,000 budget, will be donated to schools and charitable organizations in the county. The project will also involve the extended community of commuters who

will see the installation while driving the freeway between Cordelia and Benicia on Interstate 680 (the grid will be located just west of the freeway). A kinetic element is introduced, since the cars will be in motion as they pass the work. Additionally, the project's manner of addressing the relationship between technology and the environment is innovative without being esoteric. The idea of creating a structure which is at once sensitive to the landscape and man-made taps into a hot topic for Solano County residents. The region is one of the fastest growing areas in the Bay Area. "Symbolically, the project seems to be speaking to environment and development issues," said Williams. "I am seeking to create poetic harmony between technology and nature. People will be invited to examine the vast, open expanse of the hillsides which surrounds them." Although the *Luminous Earth Grid* will only exist for a one-month period, the artist plans to make a documentary film about the project following its dismantling.

To help the artist and the community reach their goal of creating the *Luminous Earth Grid*, donations can be made to "Luminous Earth Grid," Intersection for the Arts, 446 Valencia, San Francisco, CA 94103 or by calling (415) 626-2787 or (415) 861-2161. *Soma* magazine is published at 285 Ninth St., San Francisco, CA 94103.

When she is not out searching for earth grids, Catharine Clark is based in San Francisco searching for new artists to feature at Morphos Gallery, which she owns. She can also be found curating Pasquale Ianetti Gallery.

Luminous Grid, environmental sculpture by Stuart Williams



Ylem Forum: Interactive Art

**Wednesday, September 2,
7:30 pm**

**McBean Theater, The Exploratorium,
3601 Lyon Street, San Francisco
Info: Nancy Frank 415-626-5742**

Program

Kenneth Rinaldo and Mark Grossman will exhibit the first interactive tail from their *Flock Series*. The work will be a series of computer-controlled robotic tails which hang upside down from the ceiling and respond to different sounds and voices by moving toward or away from the viewer. They will be able to sense his or her position with infrared eyes to make decisions, while passing messages amongst each other with telephone tones. Rinaldo and Grossman hope that when the series is complete that the *Flock* will exhibit a form of machine/human consciousness in which the participant and machine will dynamically sense and adapt to each other.

Ylem Membership Meeting

September 2, 7 pm

A brief meeting before the Forum for the election of new board members. The Board of Directors has forwarded the following nominations: Larry Shaw, Lucia Grossberger, Ken Rinaldo and Steve Wilson.

Nancy Frank, organizer of this Forum, is a San Francisco-based promoter who specializes in video and conceptual art. Her clients include Bill Graham Presents, ArtCom, San Francisco Mart, Institute of Living Arts and Contemporary Arts Press.

Dan Mapes of the Digital Media Cyberlabs will bring a small team to share some electronic art generated in real time. It will be projected onto large video screens, a real-time blend of computer graphics and music.

Coactive Aesthetics founders David Gaw and Ed Koch will show a video tape of their interactive art *The Fence*, an environment which interacts and acts to viewers and to their surroundings.

Mike Mosher will present his HyperCard-driven art/music/vocal work, *Christopher Cumulonimbus*, performed by Mike and Chrysanthé Mosher and special guests. The imagery of 500 years of American history are explored in 500 seconds of slide images, accompanied by rock 'n roll improvisations.

Sylvia Pengilly, Professor of Music at Loyola University in New Orleans, will demonstrate the interactive software, *Mandala*, with a different twist: the image of the performer allows moving graphics in the background to show through, creating a moving silhouette. Audience members will be invited to experience this "environment," after which an abbreviated version of *Solitaire*, a work in progress, will be presented.

Art in The Lobby

Tim Treen: Interactive video including *Photo Opportunity*, a concise comment on modern warfare.

Lucia Grossberger: A demonstration of *SpaceLace*, a computer-generated kaleidoscope, developed with Bob Bishop, that forms dazzling patterns throughout the viewer's field of vision.

Eleanor Kent: Knitted Fractals. By using fractals for designs in knitting, Kent makes high-level mathematics accessible to the rest of us.



*HyperHyperMedia,
computer art by Myrrh*

Upcoming Ylem Events...

October 25, 2 pm: A stroll through the Djerassi Foundation grounds on a Sunday afternoon tour with the acting director, Charles Boone. This prestigious art colony is in a beautiful rural setting in Woodside, CA and has interesting site-specific sculptures. Call Trudy Myrrh Reagan for reservations:
415-856-9593

November 4, 7:30: Ylem Forum—Brain, Mind and Perception.

January 6, 1993: Ylem Forum—Art and Physics with Leonard Shlain, MD.

Events

September 4-7, 10-5 pm

Transform A Car Into Mobile Art

Bring broken pottery, trinkets, baubles, or toys to help David Best glue them onto what will be, upon completion, a visually powerful, 4 cyclinder, navigable work of art! The finished work will be on display at the Exploratorium through September 30. This is just one event in Art Car Weekend, which is presented in conjunction with *Finding Your Way: An Exploratorium Festival of Human Navigation*. Call for info. **Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-561-7337**

September 4-7

Burning Man (Nevada Desert)

This annual festival is where people go to the Nevada Desert and burn a giant wooden man. This year the center of camp will feature a large wood and cloth structure to serve as a shaded oasis, complete with a cistern, where, with the help of solar panels, 300 gallons of water will flow through a series of gentle waterfalls. Many new activities are planned, including a fashion show and our first wedding. Info: **415-381-3189**

September 7-11

Eurographics (Cambridge, UK)

13th Annual European Computer Graphics Conference, Cambridge, UK. Contact: **Jane Thorp, The Registry, Univ of East Anglia, Norwich NR 7T, UK; tel: 44 603 92 802; Fax: 44 603 20 03; eg92-organiser@uk.ac.uea.sus**

September 11, 6 pm

Walking Art Gallery

An event sponsored by Cacophony will coincide with the opening night at the opera. Outside, a parade of formally-dressed people will circulate, each holding a painting by a San Francisco artist. This will give generally unknown artists a chance to exhibit their work to a cultured and wealthy audience. Artists must make prior arrangements to have their works picked up by the Cacophony van. Everyone else should meet at Grove and Van Ness wearing either formal dress or all black. Info: **415-564-5047**

September 13, 1-4 p.m.

Robot Races

Home grown and modified commercial robots navigate line slalom and maze course. Warmups begin at 11 am. Races are from 1-4 pm on the museum floor **Exploratorium, 3601 Lyon St., San Francisco; 415-563-7337**

September 16, 7:30 p.m.

Navigating the Exploratorium Blind

Sculptures allow the visually impaired to navigate their way in the vast space of the Exploratorium. Will Nettleship lectures on the development process for his work.

Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337

September 19, 9 pm—dawn

Chakra

Rave with multi-media light shows, bands, DJs, interactive video installations, virtual reality, clowns, jugglers, fire eaters, face painting. Fundraiser to benefit Ylem member Bruce Tobin's project, TEAMWORK—The Environmental Awareness Media Workshop, th at will involve local students in video production for ecology education. (More info, see News of Members). **1 Federal St., (near 1st and Brannan), San Francisco, CA**

September 21-25

Image World International (New York City)

Computer animation, graphics, multimedia, presentations, video. Trade show and seminars. Fee: \$25. **Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604; 914-328-9157; 800-800-5474**

September 23-25

Virtual Reality '92

Step into a Virtual World at The Fairmont, San Jose, CA. Sponsored by *Virtual Reality Report* and *Virtual Reality Review*. Admission is Free. For registration and exhibit info: **800-635-5537 or 203-226-6967; Exhibit Hall Fax: 203-454-5840**

September 27, 1 pm

Mapping the Next Millenium

Maps of chromosomes, brains, galaxies, chaos and fate will be shown by Stephen Hall, author of *Mapping the Next Millenium: The Discovery of New Geographies*. Book signing party follows. **McBean Theatre, The Exploratorium, 3601 Lyon St., San Francisco; 415-563-7337**

September 27, 4 pm

DNA Documentary by High School Students

In a project by The Exploratorium's Center for Media and Communication, young people met researchers, visited their labs and translated the experience to video. **McBean Theatre, The Exploratorium, 3601 Lyon St., San Francisco; 415-563-7337**

September 28 - October 2

Graphicon '92 (Moscow)

2nd Annual Conference on Computer Graphics, Moscow, Russia. Contact: **Kelysh Institute of Applied Mathematics, 4 Miusskaya Sq. Moscow 125047, Russia, tel: 7095 972 3642, Fax: 7095 972 0737; vlgal@kelsh.msk.su**

September 30, 7:30 p.m.

Mobile: A Personal and Historical Navigation

San Francisco author Jim Paul, contributor to *The New Yorker Magazine*, focuses on the historical implications of "forced" migration, in the context of his own female genealogy. Following Jim Paul's presentation, the film *Freedom Bags*, 1990, (1990, 32 min) will be screened. It is the story of African-American women who migrated from the rural South during the first three decades of the 20th century. **McBean Theater, Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337**

November 6-8

SCAN '92 (Philadelphia, PA)

Small Computers in the Arts Network (SCAN) '92 Conference will be held at the Franklin Institute Science Museum this year. Emphasizing art and ingenuity over equipment, this informal conference is rated very enjoyable by artists. Inexpensive, too. **SCAN, 5132 Hazel Ave., Philadelphia, PA 19143; Misako Scott, 215-472-2392; Fax 215-568-8017**

Exhibits

September 1 - October 26

11:11: Digitized Angels' Portraitz

An unusual computer art exhibit by Ylem member Nance Paternoster. People responded to this enigmatic message on stickers she placed throughout San Francisco: "11:11—Have you seen it lately? Call..." "I was guided by intuition to do this," she says, "and it brought me all kinds of people with beautiful energy." She portrays them as angels. **Reception: September 4, 7-9 pm. Architects and Heroes (Powell), 207 Powell St., 4th fl. at Union Square, San Francisco, CA; 415-391-8833**

September 8-10

The Names Project (Normal, IL)

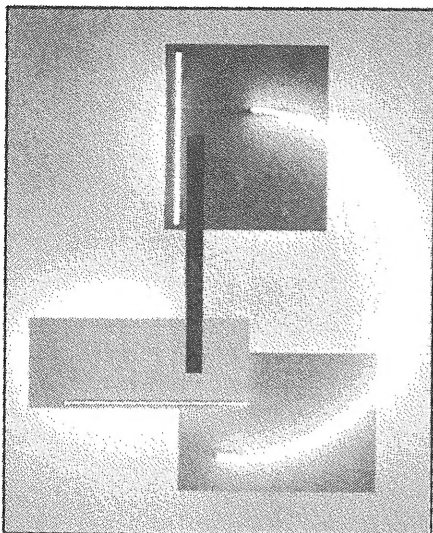
The AIDS Memorial Quilt (at least part of this enormous project) will be on display. **Illinois State University, Bone Student Center, Normal, IL**

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to Ylem Editor, 967 Moreno, Palo Alto, CA 94303.

September 12

Fragile Ecologies: Artist's Interpretations and Solutions (Flushing, NY)

"The 12 artists featured in this exhibition attempt to revitalize those natural and urban habitats that have been harmed by human intervention. By integrating art and the natural sciences, they propose or implement solutions to such problems as urban waste and the loss of biological diversity." Other locations to which the exhibition will travel currently include Bellingham, WA, San Jose, CA, Madison, WI, Lincoln, MA and Miami, FL. **Queens Museum of Art in Flushing, NY; 718-592-5555.**



Synaptic Gap, neon sculpture by Vince Koloski

September 13 - October 11

Thou Shalt Not (Santa Cruz)

Interactive digital furniture by Ylem member Magi Bollock. Closing reception: October 11, 1-4 pm. **Porter College, University of California, Santa Cruz, CA 95064**

September 19 - October 4

Winding Your Way Through DNA

This display is the first in a new series of interactive displays on DNA and the current lab techniques used in analyzing genetic codes. **Exploratorium, 3601 Lyon St., San Francisco; 415-563-7337**

September 25 - November 6

Beyond the Walls

Site installations by Ray Beldner & Robin Lasser, Werner Klotz and Wang Po Shu that extend the perimeters of the gallery "space" beyond its walls. Promises to be interesting both viscerally and conceptually. Also outdoors: See a 23-foot-wide illuminated sign move in response to pedestrian movements. **Artists' talk: September 26, 3 pm. San Francisco Arts Commission Gallery, 155**

Grove St., San Francisco, CA 94102; 415-554-9682

September 27 - November 30

Living Gallery (Los Angeles)

Exhibit by Ylem member, artist, and designer, Mason Lyte. The opening, **Sunday, September 27 at 2 pm**, will include a talk by the artist about his vision of the theme, "Living Gallery," and slide show of his early work, followed by his *Living Gallery Video*, created in conjunction with the series of prints on display. Reception follows. This event is the opening celebration for EZTV's Cyberspace Gallery. This will be Los Angeles' first gallery devoted to new media, specifically digital, video, MIDI, plasma and holographic art. Contact: **Michael Masucci, EZTV 8547 Santa Monica Blvd, West Hollywood; 310-657-6558**

Through September 30

Sun Sails

Ylem member Russell Herrman is exhibiting stretched colored forms suspended over the courtyard at the Richmond Art Center. **Richmond Art Center, Civic Center Plaza, (25th & McDonald Sts., near BART Station); 510-620-6772**

Through October 3

Artworks with Neon

Artists Tom Bolles and Ylem member Vince Koloski show glowing sculptures. **Reception: September 11, 7-9 pm. Creative Arts Center Art Gallery, 550 E. Remington, Box 3707, Sunnyvale, CA 94088; 408-730-7374**

Opportunities

Deadline September 10

Tokyo Video Festival

Open categories, both amateur and professional, plus "Video Letter Exchange" for work that explores the possibilities of two-way communication. Cash prizes, plus expense-paid trip to Tokyo. No fee. Maximum length: 20 minutes. Formats: VHS or Beta, 3/4" (NTSC, PAL, SEACAM). **JVC Company of America, 41 Slater Dr., Elmwood Park, NJ 07407; 201-794-3900**

Deadline September 11

Photo National 1993

Open to U.S. artists. Work in any photographic medium or process. \$20 for up to 3 entries. **Photo National 1993, Zoller Gallery, 102 Visual Arts Bldg., Pennsylvania State Univ., University Park, PA 16802; 814-865-0444**

Deadline September 11

East Bay Video Festival

A festival committed to presenting the "talent, diversity and cultural richness of the East Bay."

Formats: All. (Final versions: VHS, S-VHS). Fee: \$30. The EBVF encourages entries from traditionally underserved populations. **East Bay Media Center, 2054 University Ave. #203, Berkeley, CA 94704; 510-843-3699**

Deadline September 15

The Arts and Technology

Call for papers for symposium. Connecticut College Center for the Arts and Technology (conference dates: **March 4-6, 1993**). Contact: **Dr. Noel Zahler, Co-director, Center for Arts and Technology, Box 5632, Connecticut College, 270 Mohegan Avenue, New London, CT 06320; nbzah@conncoll**

Deadline September 21

SCAN Conference Computer Art Exhibition

Submit up to 3 entries. Media: interactive multimedia, installations, textiles, 3-D images, VHS videos, fine arts (prints, paintings, sculpture, photos.) No entry fee. Formats accepted: TARGA frame buffer images; VHS video; 3-D stereo-pair slides. Prospectus: **SCAN Computer Art Exhibition, 15 Revere Road, Belle Mead, NJ 08502; Allen Cosgrove, 908-281-0421**

Deadline September 30

Cindy Competition

Categories and formats include Multi-Image and Interactive. Also VHS, 16mm and 32mm. Fees: \$70-90, (Interactive, \$115-140). **Cindy Competition, Association of Visual Communications, 8130 La Mesa Blvd. #406, La Mesa, CA 91941; 619-461-1600**

Deadline October 1

Cyberspace Gallery Submissions

Cyberspace Gallery seeks electronic art works for an exhibition, **12/6/92-2/28/93**. Submit 5 slides of 2-D and 3-D works; video animations; interactive proposals (artist must provide equipment). Sponsored by a new group, the Los Angeles New Art Foundation (LAFNA) in which Ylem member Patric Prince is active. Its mission: to find Los Angeles-area venues for exhibits of computer-assisted works and other new art forms. PROS: send SASE to: **Cyberspace Gallery, Los Angeles New Art Foundation, 8547 Santa Monica Blvd., West Hollywood, CA 90069**

Deadline October 1

Creativity and Cognition Symposium Submissions

British symposium, **April 13-15 '93**, seeks proposals. Themes: Computer-based methods for enhancing creativity; Art, music and design that uses computational theory or computer technology. Formal papers: Send abstracts of 2000 words or less. Presentations of art, music or design: Send resumé and either 10 slides (max.) or 10-minute tape (max.) and

brief description of how these relate to symposium themes. Poster displays: Should be 2m2 (max.). Cognitive scientists' proposals invited as well. Results will be published and an exhibit mounted that may tour afterwards. **Linda Candy, The LUTCHI Research Centre, Loughborough University of Technology, Loughborough, Leicestershire LE11 3TU, UK; Fax (44) 509 61 0815; l.candy@lut.ac.uk**

Needs and Offerings

Alexander

A handsome new book about Ylem member, Alexander, by Edward Lucie-Smith, an authority on British art. Contains not only 188 color illustrations, but is the first illustrated art book to include (two) holograms. Alexander works in many media, painting, sculpture, collage and holography. Often he combines them in completely unconventional ways. Technical experimentation is never undertaken for its own sake, but is pushed forward by the desire to embody an idea or vision, and make it visible and accessible to others. He tackles issues such as man's lack of religious faith and the despoliation of the environment. He began in England, has worked in Australia and now resides in Southern California. \$79 plus postage. Also available: Limited edition containing three signed silver halide holograms, \$960 plus postage. Available in bookstores (or order from) **Art Books International Ltd., 1 Stewarts Court, 220 Stewarts Road, London SW8 4UD, UK; tel. (44) 71 720 1503; Fax (44) 71 720 3158**

Holart Report

Ylem member Gary Zellerbach began quarterly publication of *Holart Report* in May. Gary was founder of the Holos Gallery in San Francisco, and is now co-owner of DZ Corp. *Holart Report* publishes data on the worldwide sales of holographic art works, providing collectors, galleries, curators and artists with essential information in the valuation of similar works. The only resource of its kind! Rates for contributors of data: \$15 p. yr., individuals; (\$30, businesses). All others: \$45 / yr. Foreign: add \$10 to above prices. **Holart Report, Holart Consultants, 18 Bonview St., San Francisco, CA 94110; 415-282-3646; Fax 415-282-4013**

The Computer Artist's Handbook

by Lillian and Laurens Schwartz is an introduction to concepts, techniques and applications. Shows the nonartist how the computer can unleash creativity and the artist how to make new kinds of art. The conceptual and "hands-on" approach can be used with any computer. Also treats how the computer can enhance the appreciation of great works of art.

Artist Lillian Schwartz is a computer pioneer. At Bell Labs in the 60s she collaborated with Ylem member and computer innovator Ken Knowlton to produce computer art. More recently, she did a computer comparison of a self-portrait of Leonardo and the Mona Lisa, and hypothesized that they are the same face! Co-author Laurens R. Schwartz has written many books on technology. \$55 (CA and NY residents add sales tax) from: **Department JWB, W.W. Norton & Co., 500 5th Ave. New York, NY 10110; 800-233-4830**

User's Guide to the New Edge

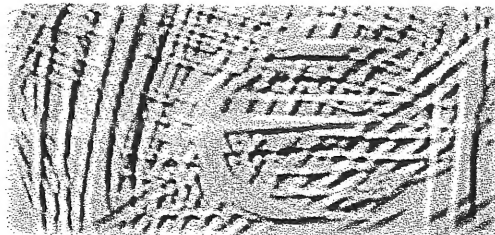
A 300-page guide by the editors of *Mondo 2000* will be released in late September by Harper, Collins. \$17.

Ylem Directory Special Effects

By contacts that artists have had with companies making holograms and color copies we have been able to introduce some pizzazz into the newsletter since 1990. In most cases, companies have donated the reproductions in exchange for a mention of their company in print. You can help us jazz up the 1992-93 *Directory of Artists Using Science & Technology* if you are an artist with access to a color printing company that can donate 1000 copies of an image. The reproductions can be of any type, but especially favored are one showcasing some new capability. Send suggestions to: **Ylem Directory, 967 Moreno, Palo Alto, CA 94303; 415-856-9593**

Art Supplies Needed

How long has it been since you painted with real paints? Those paints, and supplies related to drawing, serigraphy and ceramics are needed at an art center for the homeless. Contributions are tax-deductable. When you deliver them, tour the gallery of some wonderfully expressive and accomplished works and buy some limited edition note cards. **Central City Hospitality House, 146 Leavenworth St., San Francisco, CA 94102; 415-776-2102**



Some calendar items reprinted from *Art Calendar* (the monthly marketing and career management journal for artists, PO Box 1040, Great Falls, VA 22066, Subscr. \$32/yr.), *Rough Draft* (from the San Francisco Cacaphony Society), *Video Networks* (from Bay Area Video Coalition), *Leonardo Newsletter* and *FineArts Forum e-mail*.

Troy Innocent and Beverly and Hans Reiser have received Prix Ars Electronica prizes... Those interested in education will want to know first of all that San Francisco hopes to open Arts High School this Fall. Ruth Asawa was one of the people instrumental in launching it... Secondly, about TEAMWORK—The Environmental Awareness Media Works project of Bruce Tobin's. It will organize theatrical, film and video professionals and visual artists to teach students how to make videotapes on environmental issues. These videos will initially be distributed to San Francisco schools, but later, nationally... David R. Courtney has been invited to India for three months by the Centre for the Development of Advanced Computing at Pune University to collaborate on applications of small computers for Indian classical music, a field he has been working in for some years... Look for articles in *Leonardo* by Rhonda Roland Shearer, Alex and Martha Nicoloff and Paul Hartal (Vol. 25, #2)... The August 7 *Science* covered Nat Friedman's Art and Mathematics conference (reviewed here last month) with pictures of Helaman Ferguson's and Rhonda Roland Shearer's works... A number of members had art in the SIGGRAPH '92 art show, including Eduardo Kac, Beverly Reiser, Roman Verostko, Barbara Nessim, Pamela Hobbs and an interactive video wall by Stephanie Slade... The Ylem-Leonardo "Temporary Art Zone" meeting at SIGGRAPH went well. The organizer, Beverly Reiser, was grateful for all the technical help given by A.Z. Ursyn, and to the artists from all over that brought slides and videos to share... Two of Bill Henderson's paintings were included in a show at University of California at Santa Cruz in August. He's been experimenting with a feature of Video Toaster software called Chroma FX. In the May-June and July-August issues of *Video Toaster User Magazine* he tells some of his results... Even ylem (the primordial stuff) got a small mention in "How Cosmology Became a Science" in the August issue of *Scientific American*.

DoWhatDo

Visual Dialogue Conference

by Trudy Myrrh Reagan

Imagine a performance on the top floor of San Jose's downtown parking garage with original electronic music, Ninja motorcyclists storming through, ethnic dancers, a remote feed from a university 50 miles away projected on a suspended screen, performers on Roller Blades, 3-D projections, and the audience (which has been viewing this from their cars) coming out and doing the Conga. This is the *DoWhatDo* event, planned for the evening of October 17 near San Jose State University (see insert or call 408-998-4310 for details).

We suppose that in order to secure funding, city approval and academic respectability, the press release for the event had to be phrased in discrete cover language:

Designed as a celebration of influences, *DoWhatDo* explores the edges of cross-culturalism characteristic of the diverse demographic population in Silicon Valley... *DoWhatDo* is conceived as a virtual theatrical space enabling a total emersion of the audience in sequences of visual 'moments' as they present themselves for review within the context of supporting visual and acoustic information... All aspects of *DoWhatDo* will be designed and created utilizing state-of-the-art computer techniques and methods.

But we, who have nothing to protect, can declare it: This is goofy! Zany! If you come and your sensory input devices don't get gridlocked right away, you will have great fun. Mark your calendars.

—Trudy Myrrh Reagan



Lucia Grossberger of Ylem greets Olivia Mejia, Mexico City gallery owner, at Visual Dialogue conference.

A small conference that encompasses delegates from twenty countries, from the Philippines to the former Soviet Union, has a peculiar intensity about it. Such was the Visual Dialogue conference that took place at San Francisco State University in early August. For this event, COMAP in Mexico, sponsor of the first conference in Cuernavaca two years ago collaborated with the Northern California Chapter of Artists' Equity. Spanish and English were spoken equally: In attendance were 55 Mexican delegates, representatives from other Latin countries and some Hispanic communities in the U.S. and Canada. Art in the public interest was a big theme of the conference, with vigorous presentations by Mexican muralists and Costa Rican ecological artists. The most courageous project was by Dina Redman, a American Jewish woman who organized community murals among Palestinians in Israel even as bullets and SCUDs flew.

Another theme, novel to many delegates, was art and technology. This panel was organized by Ylem members Eleanor Kent and Larry Shaw. On it, Kent, Shaw and Jaime del Rios of Mexico City discussed the new tools, while Ylem founder Trudy Myrrh Reagan showed slides of many artists who combine technology with humanistic themes. Afterwards, individual artists spoke. Ylem member Diane Fenster, whose work is "techno-romantic," showed computer experiments with images from her digital still camera. Her fascination is with transition points, like day-into-night, in the flow of time. An unusual link between technology and Hispanic culture was provided by Ylem computer artist Lucia Grossberger, whose work draws upon her Bolivian heritage. Ed Tannenbaum showed transformed images of the human body in motion as processed by his own software and captured on video. Jody Gillerman documented the progress of the 1991 total solar eclipse three different ways, using video and photographic equipment. She got these rare views from atop an active volcano in Hawaii by hand-carrying the equipment up there with a friend. (They

were lucky to be above the clouds, it turned out). The three-channel playback gave us an odd new appreciation of the event.

"A degree of abstraction comes when you record spatial information normally and play it back differently," declared Mark Naimark. His most recent project (now at the Exploratorium) involved videotaping while riding along all the tramways in Karlsruhe, Germany. The tapes can be played back at impossible speeds. "Otherwise hidden patterns can pop out at you."

Joel Slayton gave a preview of *DoWhatDo*, (see left column) and Ylem member Steve Wilson described his conceptual art events, ones that bring tech-art tools out onto the street to get and reshape information from passers-by. In all, an splendid introduction to the uninitiated! It intrigued many, but left some artists cold. Larry Shaw observed that each new tool amputates some old capabilities even as it adds new ones.

A third, vital theme of the conference was law, business and ethics. An international context was provided by NDene N'Diaye, a lawyer from Paris who worked on the Berne Convention of international copyright law, and artists' rights lawyer Lozano y Roman from Mexico City. Artists' struggles for legal rights and financial support proved to be all-too-similar in many countries. "Artists pollute." This was the message from Jo Hanson, San Francisco artist and urban ecologist. "Pay attention to the materials you use lest they pollute you, and especially, how you dispose of them."

The next conference will be held in two years in Italy. The hope is to build in strength and recognition and become an effective advocate for artists wherever they happen to live.

"Artists' Equity and Consejo Mundial de Artistas Plasticos (COMAP) would like to thank Ylem artists for their participation in Visual Dialogue: 2nd International Conference of Visual Artists. Their expertise and point of view greatly contributed to a fascinating and exhilarating conference."

—Rhys McClure, Artists Equity.

Please send a
**membership
application** and
sample newsletter to
(me) (my friends) at:

NAME _____

ADDRESS _____

☐ Sample issue &
application only (free) ☐ I enclose \$_____ for membership (see above)

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